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guished amateurs from New York. Our friends in Patterson will enjoy a rare treat, for Signor Barili's concerts are well known for their excellence and their brilliant programmes. Some of his recent compositions, which are most charming, will be performed.

TWENTY-NINTH SUNDAY EVENING CONCERT.—To-morrow evening Mr. Harrison will give his 29th Sunday Concert, for which occasion he has engaged the following eminent talent: Mlle. Canissa, Herr Carl Rosa, Mr. S. B. Mills, Mr. G. W. Morgan, Mr. Colby, and Theodore Thomas's popular orchestra. One of the usual overflowing crowds may be expected.

AMERICAN ART FOR EUROPE.—It is always gratifying to record anything of progress in art as connected with our people, but one of the specialties in that way is a move made by the Central Park Publishing Company, with their well known picture of the Park by Martel. They have had very exquisite colored copies of the picture framed, and set about with the announcements of leading business houses of this city, such as Tiffany & Co., Ball & Black, John B. Dunham & Co., C. G. Gunther, Fifth Avenue Hotel, and others of like standing, and forwarded to all the leading hotels of London, Liverpool, and Paris, where they will remain as fixtures, not only of American art, but American enterprise. The manager, Mr. Sitwell Harris, informs us that they go by the Fulton, sailing this day, and the result will be that some of our merchant princes will find on arrival at the other side, that their names have preceded them.

MATTERS THEATRIC.

Another uneventful week at the theatres—barring the revival of "Henry Dunbar" at Wallack's, and Byron's burlesque of "The Coleen Bawn" at the New York Theatre, there has been nothing new at any of the metropolitan establishments. Across the river, a new adaption of Sardon's "Nos Bon Villageois," which appears, by the way, to have become immensely popular with playwrights, by Augustine Daly has been produced, and with considerable success.

It is too late a day to criticize Mr. J. W. Wallack's performance of the strongly drawn part of Henry Dunbar; every play-goer will remember what a decided sensation it created last year, and what a really wonderful performance it is. Full of pathos, passion and the subtle workings of a mind stricken by remorse and honor; it stands forth as one of the strongest pieces of characterization on the modern stage, and moreover a part in which Mr. Wallack's thoroughly great histrionic powers show to the greater advantage; at no time is the conception lost, but we have always before us the sinning man, overcome with grief at the immensity of his crime, yet always forced to bear a calm exterior, to cover the tortures of his mind by a smile when in the presence of others, to baffle scrutiny, and above all, to avoid the sight of the avenging Nemesis who is forever pursuing him, in the person of his daughter Margeret Wilmoi. All this Mr. Wallack gives us, and

fairly carries along the spectator with him, holding him spell bound under the fascination of his intensity, and wringing from him a sympathetic sigh for the grand misery of the unhappy man.

Miss Henriques, too, as Margaret, affords excellent support to Mr. Wallack's fine acting, rendering the part with a greater breadth of power and passion than has been displayed in any of her former efforts; while Mr. Fisher as the Major, is uncommonly droll, and Mr. Young, in the small role of Carter, the detective, gives a fine, quiet and natural piece of acting. The play is of course beautifully put upon the stage, as is everything at this establishment, and should command success.

Lady Don's performance of Myles Na Coppaleen in the "Coleen Bawn," is no advance on any of the lady's former efforts, and save for the admirable singing of "The Last Rose of Summer" and "Molly Asthore," would be a very doleful affair indeed. Mr. Smith's Eily O'Connor and Mr. Gomersal's Danny Man compensate, however, for Lady Don's deficiencies, and carry off the burlesque with flying colors.

"Brother Bob," which was produced at this establishment on Monday evening, is a somewhat clumsily constructed adaption of "The Rough Diamond," in which Lady Don appears to considerable advantage as Fanny Hearlight, and Mr. Baker is decidedly funny as "Brother Bob," a country lout, who is exactly the same as all other country louts are—on the stage.

Mr. Gotthold's benefit last Saturday evening proved a decided success, the gentleman's performance of Julian St. Pierre, in "The Wife," being received with marked approbation by a large and brilliant audience.

Mr. Booth's engagement is drawing to a close, Mr. John Brougham being announced to appear on the 8th of April, so there are few opportunities left to witness the admirable revival of "The Merchant of Venice," which will shortly be withdrawn to enable Mr. Booth to appear in some of his other characters, before withdrawing from the starry constellation of the metropolitan dramatic firmament.

SHUGGE.

MUSICAL REVIEW.

SERVICES FOR THE EPISCOPAL CHURCH, designed for the use of Quartette Choirs, by J. MOSENTHAL. N. Y., Wm. A. Pond & Co.

Notwithstanding the multitude of church music books which are in existence, which would seem to satisfy every want of choirs, however constructed, there is still room for a considerable addition to special music of the church, particularly in that class of music designed for competent Quartette Choirs. Mr. J. Mosenthal as organist of Calvary Church, N. Y., has had much experience, and is fully aware of the wants of such organizations. He has written much excellent church music of various kinds, which has made his name well known, and has won for him an excellent reputation.

His church services for the Episcopal church, which are now before us, will add considerably to that reputation, for they are able compositions, and will assuredly find a place in every well-organized choir.

No. 1. *Venite Exultemus Domino*, is a spirited movement in G. major, with a broad melody and open harmony, but with a freedom of counterpoint, which gives at once variety and vitality to the composition. The modulations are natural, and do not exceed the bounds of due contrast. The bass solo in G is strong in accent, and the trio on a pedal point, is well conceived and effective, and the return to the original key is unrestrained. Taken at the proper tempo, clearly enunciated, and the counterpoints duly emphasized, this *Venite* will be found both effective and pleasing.

No. 2. *Te Deum in F*. This is a simple, clear, and straightforward composition, in which the aim of the composer was evidently to present this sublime poem in all its strength, and not weakened by constant repetition. To accomplish this the phrases had, necessarily, to be short, but Mr. Mosenthal has chosen his subjects so well, that but little sense of abruptness is perceptible. The changes of key are few. The first is to B flat, from which the fortissimo burst into C major, at the words "Thou art the King of Glory," is very bright and effective. The alto solo is full of sentiment, and the bass solo in F minor works up to a grand climax at the words "In glory everlasting." The treble solo is replete with imploration, and the conclusion is bold and emphatic. The emphasis of the words is well preserved throughout, and the composition is well deserving of general adoption.

No. 3. *Jubilate in B flat*. This service is brilliant and animated, with a free melody, and a sparkling accompaniment. The main feeling of the words is that of rejoicing and thanksgiving, which the music fully expresses. The soprano solo in E flat, 12-8 time, is melodious and expressive, and the pianissimo accompaniment of voices, rising to a forte at the words, "And this truth endureth from generation to generation," has a charming effect, and greatly heightens the brilliancy of the closing Gloria. The counterpoint is free, and the voices are treated with reference to solo capacities.

12 ETUDEN, IN FORM VON CHARACTERSTÜCKEN. Für das Pianoforte, componirt von CHARLES WELS. Op 66. J. Schubert & Co., N. Y.

Mr. Charles Wels is a careful and accomplished writer, whose compositions are distinguished by a pleasing flow of melody, and are generally richly harmonized, and ingeniously constructed. His piano solos, many of which have become very popular, possess these qualifications together with a graceful and elegant fancy, and a refined sentiment.

The twelve characteristic studies before us are comprised in two books, and are entitled, 1. Preludium; 2. Allegro in Triolen; 3. Lied ohne Worte; 4. Toccata; 5. Walzer; 6. Elegie; 7. Idylle; 8. Presto in Triolen; 9. Triller Studie; 10. A la Cramer; 11. Tremolo; 12. Bravour Studie. They are not ambitious as regards difficulty of manipulation, being calculated for young students, and as introductory examples illustrating peculiar forms of passages, and technical necessities, presented in a pleasing and attractive shape. They all have a grace of melody which cannot fail to please the student. The "Lied ohne Worte," the "Elegie," and the "Idylle," are charming